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Beata cujus brachio
Sacri pependit pretium
Gloriosi floris mysterium
Quo carne carnis conditor
Suspensus est patibulo
O CRUX AVE
+ARBOR DECORA ET FULGIDA ORNATA REGIS PURPURA

FLORIATED ORNAMENT

DESIGNED by A·WELBY PUGIN.

Considerate lilia agri quomodo crescunt amen dico vobis quoniam nec Salomon in omnia gloria sua coopertus est sicut unum ex ipsis.

FLORIATED ORNAMENT:

A Series of Thirty-one Designs.

BY

AUGUSTUS WELBY PUGIN,

Architect.

"Consider the lilies of the field, how they grow; they toil not, neither do they spin: and yet I say unto you, That even Solomon in all his glory was not arrayed like one of these."

LONDON:

HENRY G. BOHN, YORK STREET, COVENT GARDEN.

MDCCCXLIX.

INTRODUCTION.

The present work originated in the following circumstance :—on visiting the studio of Mons. Durlét, the architect of Antwerp cathedral and designer of the new stalls, I was exceedingly struck by the beauty of a capital cast in plaster, hanging amongst a variety of models, which appeared to be a fine work of the thirteenth century. On asking if he would allow me to have a squeeze from it, he readily consented, but at the same time informed me, to my great surprise, that the foliage of which it was composed had been gathered from his garden, and by him cast and adjusted in a geometrical form round a capital composed of pointed mouldings. This gave me an entirely new view of medieval carving ; and, pursuing the subject, I became fully convinced that the finest foliage work in the Gothic buildings were all close approximations to nature, and that their peculiar character was chiefly owing to the manner of their arrangement and disposition.* During the same journey I picked up a leaf of dried thistle from a foreign ship unloading at Havre, and I have never seen a more beautiful specimen of what we should

* See the doorway into the chapter-house at Southwell Minster, where the capitals, hollows, &c. are encircled with leaves of various plants, most naturally wrought. Many of the capitals of the lateral shafts in the Sainte Chapelle at Paris are composed of branches of rose trees, exquisitely worked from the natural plants. Instances of similar enrichments can be multiplied without number, from the first pointed down to the latest period.

usually term Gothic foliage: the extremities of the leaves turned over so as to produce the alternate interior and exterior fibres, exactly as they are worked in carved pannels of the fifteenth century, or depicted in illuminated borders. The more carefully I examined the productions of the medieval artists, in glass painting, decorative sculpture, or metal work, the more fully I was convinced of their close adherence to natural forms.

At the beginning of this work I have introduced a plate of glass remains, taken from antient examples in the Kentish churches; and also a variety of painted enrichments from various churches in Norfolk and Suffolk,* which will fully justify this assertion. It is absurd, therefore, to talk of *Gothic* foliage. The foliage is *natural*, and it is the *adaptation* and *disposition* of it which stamps the style. The great difference between antient and modern artists in their adaptation of nature for decorative purposes, is as follows. The former disposed the leaves and flowers of which their design was composed into geometrical forms and figures, carefully arranging the stems and component parts so as to *fill up* the space they were intended to enrich; and they were represented in such a manner as not to destroy the consistency of the peculiar feature or object they were employed to decorate, by merely imitative rotundity or shadow; for instance, a pannel, which by its very construction is flat, would be ornamented by leaves or flowers drawn out or extended, so as to display their geometrical forms on a flat surface. While, on the other hand, a modern painter would

* A vast deal of wood-work, richly painted and gilt, is still remaining in the parish churches in these counties, principally on chancel screens. The most remarkable examples are at Ranworth, Trunch, Cawston, Worsted, and Southwold. The flowers and foliage are most gracefully depicted; the natural forms and outlines being accurately preserved. Many of the pannelled ceilings in these churches are decorated in a similar manner, with garlands of leaves and flowers branching out into the angles of the mouldings.

endeavour to give a fictitious idea of relief, as if *bunches* of flowers were laid on, and, by dint of shadow and foreshortening, an appearance of cavity or projection would be produced on a feature which architectural consistency would require to be treated as a plane; and instead of a well-defined, clear, and beautiful enrichment, in harmony with the construction of the part, an irregular and confused effect is produced, at utter variance with the main design.

The present work has been produced for the dissemination of these principles, and to assist in removing the reproach of mere servile imitation, so often cast on those who work after the antient manner. *Nature* supplied the medieval artists with all their forms and ideas; the same inexhaustible source is open to us: and if we go to the *fountain head*, we shall produce a multitude of beautiful designs treated in the same spirit as the old, but new in form. We have the advantage of many important botanical discoveries which were unknown to our ancestors; and surely it is in accordance with the true principles of art, to avail ourselves of all that is beautiful for the composition of our designs.

I trust, therefore, that this work may be the means of leading designers back to *first principles;* and that as by repeated copying the spirit of the original work is liable to be lost, so in decoration the constant reproduction of old patterns, without reference to the natural type for which they were composed, leads to debased forms and spiritless outline, and in the end to a mere caricature of a beautiful original. It is impossible to improve on the works of God; and the natural outlines of leaves, flowers, &c. must be more perfect and beautiful than any invention of man. As I have stated above, the great skill of the antient artists was in the *adaptation* and *disposition* of their forms. The present effort can only be considered as a

mere sketch of what can be produced on those principles. As the patterns are principally intended for stencilling, those colours most in use have been selected ; but in many cases the natural colour as well as form would greatly improve the effect. As regards the nomenclature of the plants, &c. selected, I have taken it from a very curious and beautiful old botanical work, entitled, "Tabernæ montanus eicones Plantarum," printed at Francfort in 1590. If there are any errors or singularities in any of the names engraved on the plates, they are taken from the work in question, as I am unfortunately not sufficiently learned in botany to distinguish any mistake in these respects.

A. WELBY PUGIN.

St. Augustine's, Ramsgate,
Feast of St. Michael, 1849.

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H. C. Magniac & Co. Edinburgh

Glass Quarrels for old Kentish Cottages

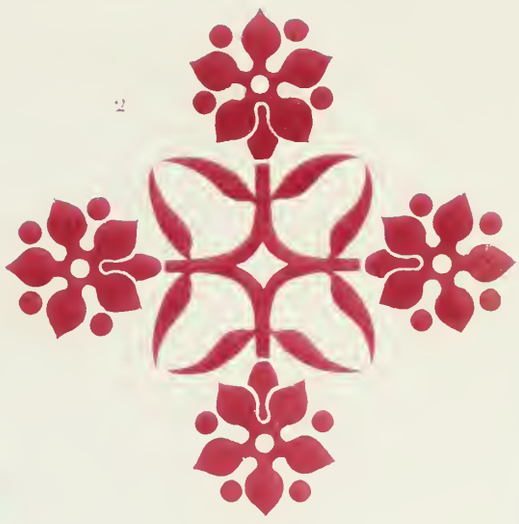
Examples of Ancient Floriated Ornament

H.C Maguire chromolith

1, 2, 9 & 11 Ranworth church, Norfolk. 3 & 8. Hunstanton church Norfolk 4 Trunch church Norfolk 5 6 7 & 12 Wiveton church Norfolk
10 Blighburgh church.

H C Maguire chromolith

1 Dryas floribus luteis. 2. Cyperus dulcis Theophrasti. 3. Absinthium marinum. 4. Acarna Theophrasti Hispalitana. 5 [illegible]



1 Caryophyllus montanus 2. Lychnis sylvestris purpurea 3. Campanula [illegible]

5. Lychnis arvensis

1 Pyromelo. 2 Colocynthus mas. 3 Fumaria latifolia major. 4 Tilaap. [illegible]

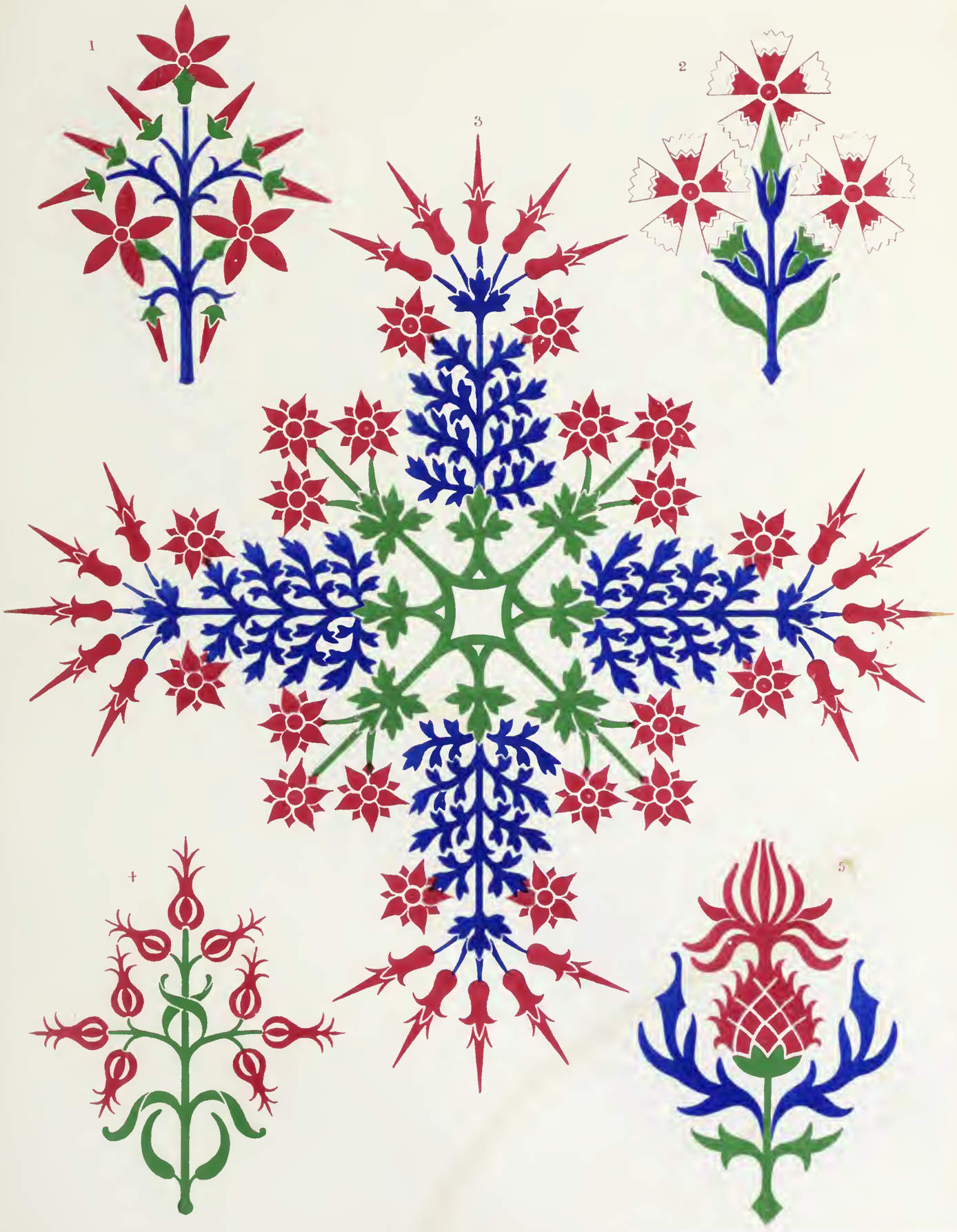
1 Spartium Hispaniarum 2 Cytisus cornutus 3 Anemone major alba 4 [illegible] 5 [illegible]

H.C Maguire chromolith.

1. Cucumis Turcicus. 2 Ornithogalum luteum 3. Absinthium album 4. Narcissus [illegible]

1. Sonchus sylvaticus. 2. Reseda latifolia. 3. Anemone Chalcedonica maior

1 Scabiosa major Hispanica 2 Filipendula montana 3 [illegible]
4 Fragum Trifolium fragiferum 5 [illegible]



H C Maguire chromolith.

1. Geranium Rupertianum 2. Caryophyllus Carthusianorum 3 Geranium arvense

H C Maguire chromolith

1 Viola martia arborescens lutea. 2 Viola martia purpurea multiplex 3. Fumaria [illegible]
5 Ocymastrum [illegible]

1. Ranunculus sylvestris minor 2 Viola canina 3 Hesperichium portense galer. 4 [illegible] 5 [illegible]

1. Pánicum Narbonense. 2. Hieracium cimas Dioscorides [illegible]
3. Chondrilla [illegible]. 5 Sonchus [illegible]

H.C Mazuiro chromolith

1. Rosa Englenteria 2. Rosa muscata alba 3. Libanotis. 4. Cistus ledon myrtifolius 5. Cyclamen

H C. Maguire chromolith.

1. Sonchus asper 2 Ranunculus dulcis. 3. Artemisia tenuifolia. 4. Frumentum anyleum. 5 [illegible]

1. Auricula ursi. 2. Origanum Heracleoticum. 3. Aquilegium. 4. [illegible]. 5. [illegible]

1 Ecamartica, 2 Iva musebata. 3 Brassica Anglica. 4 Lychnis plumaria. 5 Arabis arbuscula.

1. Calamintha arvensis. 2 Thlaspi minus clypeatum. 3 Abrotanum humile. 4 [illegible]

1. Mentha sive Amaricus hortor 2. Viola tunica 3. [illegible]
4. Nasturtium petræum 5. Tormentilla [illegible]

1 Dictamnus albus 2 Lychnis sylvestris. 3 Absinthium montanum seu Romanum 4 [illegible] 5 [illegible]

H C Maguire chromolith

1. Cramen vulgare. 2. Filipendula Saxifraga rubra 3. Buphtalmum 4. Lychnis plumaria 5. Verbascum

J C Maguire chromolith.

1. Lilium Saracennicum. 2. Persoonia flexifolia. 3. Fuchsia gracilis. 4. Satyrium [illegible]. 5. Tulipa [illegible].
6. Triorchis major nas. 7. Ribes trilliorum. 8. Carduus [illegible]. 9. Eryngium [illegible].

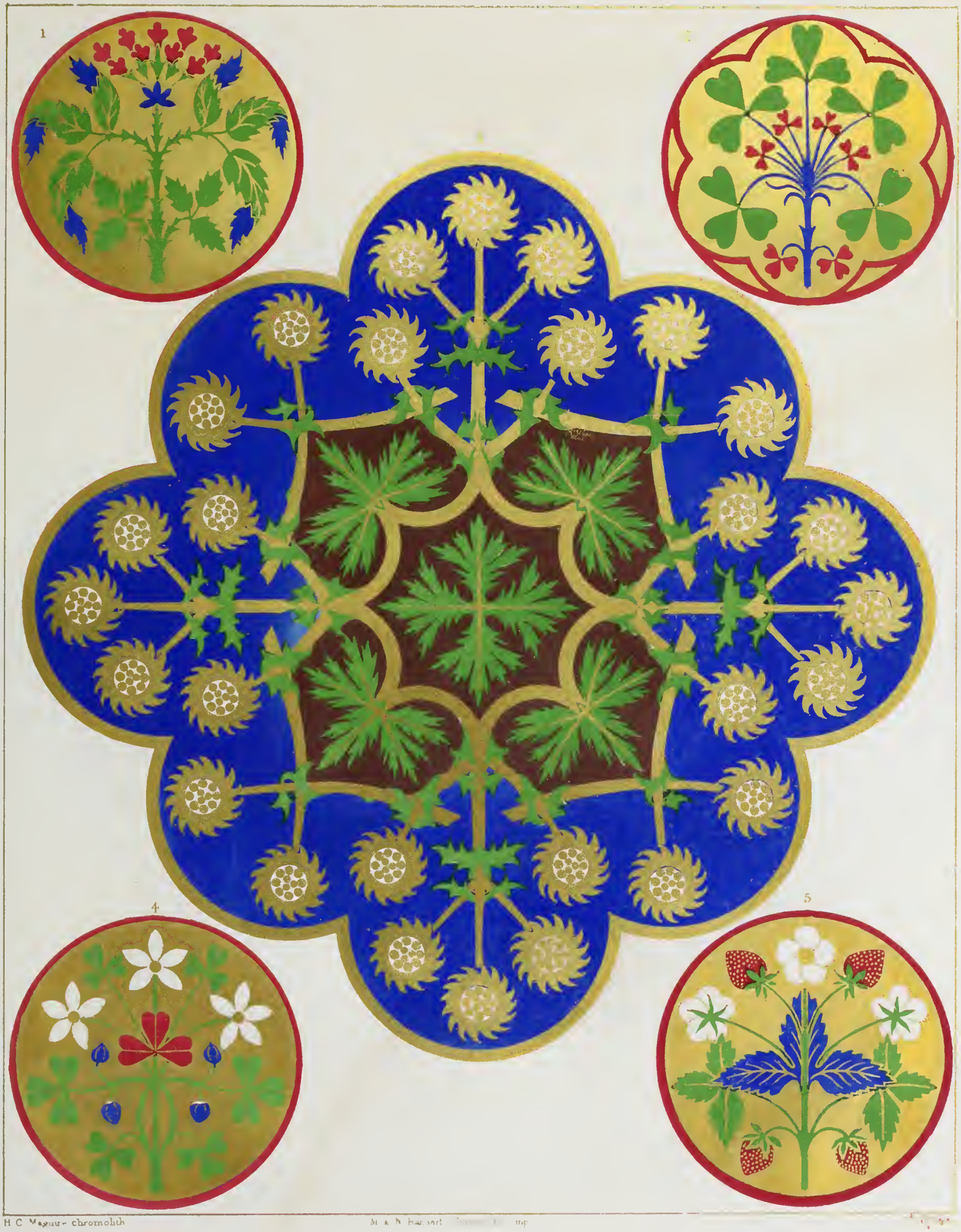
H. C. Magnus chromolith

M & N Hanhart Chromolith Imp.

1. Fumaria bulbosa 2. Fumaria bulbosa 3 Fumaria bulbosa 4 Geranium violaceum 5. [illegible]

1. Dipsacus 2 Cardinus lanceolatus 3 Melanthium agreste Nigella arvensis 4 [illegible]
5. Tithymalus minimus

1 Ilex coccifera 2 Fumaria latifolia minor 3 Quinquefolium Theophrasti 4 Hypericum Alexandrinum 5. Jasminum caeruleum.



H C Magnus chromolith

M & N Hautard

1 Trifolium bituminosum 2. Trifolium cordatum 3 Eumerium sylvestre 4 Pyrus [illegible] 5 Fragaria

1 Alsine hederacea 2 Plantago aquatica minor 3 Malva arborea 4 Lythrum [illegible]
6 Chrysosplenon [illegible]

1 Holosteum umbellatum 2 Herba veneris 3 Lysimachia minor 4 [illegible]
6 Sedanella 7 Hypericum Alexandrinum 8 [illegible]

1 Lilium martagon album. 2 Narcissus juncifolius. 3 Narcissus medioluteus. 4 Iris [illegible] 5 [illegible]
6 Sedum alpinum 7 Vitis idea IV. 8 Narcissus medioluteus 9. Cytisus I 10 [illegible]

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